

PIANO • VOCAL • GUITAR

# Meat Loaf

## BAT OUT OF HELL



SONGS BY JIM STANMAN

## BAT OUT OF HELL

JAS

Words and Music by  
JIM STEINMAN

Moderately bright, with a beat

F

1. B<sub>b</sub> E<sub>b</sub>

2. B<sub>b</sub> E<sub>b</sub>

*mf*

si - ren - s are scream - ing, and the fi - res are howl - ing way down in the val - ley to - night.

E<sub>b</sub> F

Am

There's a man in the sha - dows with a gun in his eye, and a

B<sub>b</sub>

F

blade shin - ing oh so bright. There's a - vil in the air and there's thun -

The musical score consists of five staves of music. The top staff is for piano, indicated by a treble clef and a bass clef. The second staff is for guitar, indicated by a treble clef. The third staff is for guitar, indicated by a bass clef. The fourth staff is for guitar, indicated by a treble clef. The fifth staff is for guitar, indicated by a bass clef. Chords are indicated above the staves: F, Bb, Eb, Bb, Eb, Eb, F, Bb, F, Am, Bb, F. Dynamics are marked with 'mf' and 'A' (upward arrow). The lyrics are: 'Moderately bright, with a beat', 'si - ren - s are scream - ing, and the fi - res are howl - ing way down in the val - ley to - night.', 'There's a man in the sha - dows with a gun in his eye, and a', 'blade shin - ing oh so bright. There's a - vil in the air and there's thun -'. The music is in 4/4 time.

C Dm C Bb

der in the sky, and a kill - er's on the blood - shot streets.

F C

And down in the tun - nel where the dead - ly are ris - ing, Oh I

Dm Bb (D bass)

swear I saw a young boy down in the gut - ter, he was start - ing to foam in the heat.

C Bb (C bass) C

Oh,

Bb C F

Ba - by, you're the on - ly thing in this whole world - that's pure and good and

right. And wher - ev - er you are,\_\_\_\_ and wher - ev - er you go,\_\_\_\_ there's

al - ways gon - na be some light. But I got - ta get out, I got - ta

break it out now, be - fore the fin - al crack of dawn.

So we got - ta make the most of our one night to - geth - er, when it's

o - ver you know, we'll both be so a - lone.



Like a



Bat Out Of Hell, — I'll be gone when the morn - ing comes.

f



When the night is o - ver, like a

Bat Out Of Hell, — I'll be



gone, gone, — gone.

Like a



Bat Out Of Hell, — I'll be gone



— when the morn - ing

comes.

But when the

F C B<sub>b</sub> G<sub>m</sub> A<sub>m</sub> To Coda B<sub>b</sub>

day is done and the sun goes down, and the moon-light's shin-ing through...

Very slowly

C F Am (E bass) Dm (C bass) B<sub>b</sub> B<sub>b</sub> (A bass) G<sub>m</sub> 7

Then like a sinner before the gates of heav-en, I'll come crawl-ing on back to you.

ritard. *mf* ritard.

Moderately bright (Tempo I.)

B<sub>b</sub> C B<sub>b</sub> C F

I'm gon-na hit the high-way like a

*f*

B<sub>b</sub> F

bat-ter-ing ram on a sil-ver black phan-tom bike. When the

Am B<sub>b</sub>

met-al is hot and the en-gine is hun-gry, and we're all a-bout to see the light.

F C

Nothing ev - er grows in this rot - ting old hole, and

Dm Bb

ev - ery - thing is stunt - ed and lost. And

F C Bb C

noth - ing real - ly rocks and noth - ing real - ly rolls, and noth - ing's ev - er worth the cost.

F Bb C

And I know that I'm damned if I

*mf*

F Bb C F

nev - er get out, and may - be I'm damned if I do. But with eve -

ry oth - er beat I got left in my heart, you know I'd

rath - er be damned with you. If I got - ta be damned, you know I

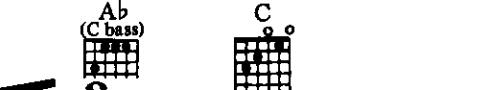
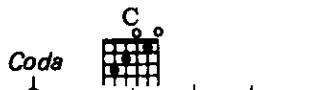
wan - na be damned, danc - ing through the night with you. If I

got - ta be damned, you know I wan - na be damned, got - ta be damned, you know I

wan - na be damned, got - ta be damned, you know I wan - na be damned,










danc - ing through the night, danc - ing through the night, danc - ing through the night with  
*f*

you.  
*Instrumental Solo*

*D.S. al Coda*

*Oh,*

*Slowly (a tempo)*

*Coda*  
 Then like a sinner be- fore the gates of heav- en, I'll come crawl- ing on back to  
*ritard.* *poco a poco ritard.*

*Very slowly*  
 you. Then like a sinner be- fore the gates of heav- en, I'll come crawl- ing on back to you.  
*mf* *ritard.*

Moderately bright (Tempo I.)

F

8 8 8

*f* *Instrumental Solo*

Ab

4fr

Eb

C

G (D bass) ooo

D

G (D bass) ooo

D

Bb (F bass) ooo

F

Bb (F bass)

F

I can

Bb

Eb (Bb bass) ooo

Bb

see my - self \_\_\_\_\_ tear - ing up the road, fas - ter than

*f*

an - y oth - er boy has ev - er gone.

F7 Bb

And my skin is raw\_\_ but my

Eb (Bb bass) Bb

soul is ripe,\_\_ and no one's gon - na stop me now, I'm gon - na make\_\_ my es -

F Eb Bb

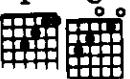
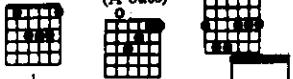
capel But I can't stop think - ing of you,\_\_

F Ab 4fr Eb

— And I nev - er see the sud - den curve till it's way too

Chords: Eb, Bb, F, F7, Bb, Eb (Bb bass), Bb, F, E, Bb, Bb, F, Ab 4fr, Eb, Eb.

F<sub>sus4</sub>  F  C  B<sub>b</sub>  (A<sub>b</sub> bass)  Gm7 
  
 late. *Instrumental Solo*

F C  B<sub>b</sub> (A<sub>b</sub> bass) Gm  Ab 
  
 And I nev - er see the sud - den curve

Eb  F 
  
 — till it's way too late. Then I'm

**Moderately slow**

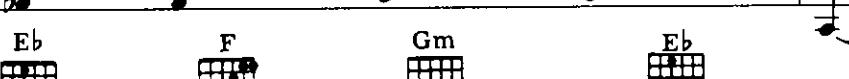
Eb  F  Gm 
  
 dy - ing at the bot - tom of the pit in the blaz - ing sun.

*mf*

Eb  F  Gm 
  
 Torn and twist - ed at the foot of a burn - ing bike. And I

14


  
 think some - bod - y same - where must be toll - ing a bell. And the


  
 last thing I see is my heart still beat - ing. Break - ing


  
 out of my bod - y, and fly - ing a - way, like a Bat Out Of Hell!


  
 Then I'm dy - ing at the bot - tom of a pit in the blaz - ing  
*poco a poco cresc.* *f*


  
 sun. Torn and twist - ed at the foot of a burn - ing

Cm  E $\flat$   F 
  
 bike. And I think some - bod - y some - where must be toll - ing a *mf*

Gm  A $\flat$   4fr B $\flat$   Cm 
  
 bell. And the last thing I see is my heart, still

D $\flat$ add9 
  
 beat - ing... still beat - ing. *Break - ing*

Fm (C bass)  C 
  
 out of my bod - y and fly - ing a - way *Moderately bright (♩ = ♪)* 

f

No chord F  C  B $\flat$  
  
 like a Bat Out Of Hell! Like a Bat Out Of Hell!

16

F C Bb F

Like a Bat Out Of Hell!

Fm (C bass) C F

cresc. Like a Bat Out Of Hell! ff

C Bb Like a Bat Out Of Hell!

F C Bb

Like a Bat Out Of Hell!

C11 C F C11 F

Like a Bat Out Of Hell! poco a poco ritard.

This block contains the musical score for the piano and guitar parts of the song. The piano part is on the left, and the guitar part is on the right. The score is divided into five systems by vertical bar lines. The first system starts with a piano F chord, followed by a guitar C chord, a piano Bb chord, and a piano F chord. The lyrics 'Like a Bat Out Of Hell!' are written below the piano part. The second system starts with a piano Fm (C bass) chord, followed by a guitar C chord, a piano F chord, and a piano F chord. The lyrics 'Like a Bat Out Of Hell!' are written below the piano part, with 'cresc.' above the piano part and 'ff' (fortissimo) below the piano part. The third system starts with a piano C chord, followed by a piano Bb chord, and a piano F chord. The lyrics 'Like a Bat Out Of Hell!' are written below the piano part. The fourth system starts with a piano F chord, followed by a piano C chord, a piano Bb chord, and a piano F chord. The lyrics 'Like a Bat Out Of Hell!' are written below the piano part. The fifth system starts with a piano C11 chord, followed by a piano C chord, a piano F chord, a piano C11 chord, and a piano F chord. The lyrics 'Like a Bat Out Of Hell!' are written below the piano part, with 'poco a poco ritard.' (ritardando) written below the piano part. The score includes various dynamics and performance instructions such as 'cresc.', 'ff', and 'poco a poco ritard.'

# YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH

(Hot Summer Night)

Words and Music by  
JIM STEINMAN

Moderately, with a beat

Moderately, with a beat

1. **E** 2. **E** **A** **E**

It was a hot sum - mer night — and the  
*mf*

**D** **A** **D**

beach — was burn - ing, there was fog crawl - ing o - ver the sand. When I

**A** **E** **D** **G**

lis - ten to your heart, I hear the whole world turn - ing, I see the shoot - ing stars fall - ing

Bm C#m D E A

through your trem - bling hands. You were

A E D A E

lick - ing your lips — and your lip - stick shin - ing, I was dy - ing just to ask for a taste,

D A E D

We were ly - ing to - geth - er in a sil - ver lin - ing, By the

G Bm C#m D E Bm C#m D E Bm

To Coda

light of the moon, — you know there's not an - oth - er mo - ment, not — an - oth - er mo - ment, not —

C#m D E A

— an - oth - er mo - ment to waste. Well, you

Bm F#m G A Bm

hold me so close that my knees grow weak, but my soul is fly - ing high a -

D A Bm F#m G A

bove the ground. I'm try - ing to speak, but no mat - ter what I do, I

F#m E No chord

just can't seem to make an - y sound. And then You

D A

Took The Words Right Out Of My Mouth. Oh, it

G A D

must have been while you were kiss - ing me. You Took The Words Right Out Of My Mouth..

A Bm C<sup>#</sup>m D E F<sup>#</sup>m G A C<sup>#</sup>m

And I swear it's true, I was just a - bout to say I love

1. F<sup>#</sup>m E 2. F<sup>#</sup>m E

you. (Love you.) And then You (Love you.) Now my

A E D A E

bod - y is shak - ing like a wave on the wa - ter, and I guess that I'm be - gin - ning to grin.

D A E D

Oh, we're fi - nally a - lone, and we can do what we want to. Oh, the

G Bm C<sup>#</sup>m D E Bm C<sup>#</sup>m D E Bm

night is young, ain't no one gon - na know where, no one gon - na know where, no

C<sup>#</sup>m

D

E

A

D. S. al Coda

— one's gon - na know where you've been. — You were

Coda

Bm

C<sup>#</sup>m<sub>o</sub>

D

E

A

And then You

not an - oth - er mo - ment to waste.

D

A

G

Took The Words Right Out Of My Mouth.

Oh, it must have been while you were kiss

A

D

— ing me. — You Took The Words Right Out Of My Mouth.

A

Bm

C<sup>#</sup>m<sub>o</sub>

D

E

F<sup>#</sup>m

G

A

C<sup>#</sup>m

— And I swear it's true, — I was just a - bout to say — I love

1.   
 you. (Love you) And then You (Love you.) And then You

1.4.  
 Took The Words Right Out Of My Mouth. You

2.3.  
 Took The Words Right Out Of My Mouth. You

1.2.3.  
 You

f 
 You

Repeat and fade out 
 Took The Words Right Out Of My Mouth. Oh, it

Hand clapping

G 
 must have been while you were kiss - ing me. You

## HEAVEN CAN WAIT



Words and Music by  
JIM STEINMAN

Moderately (flowingly)

Musical score for 'Heaven Can Wait' featuring four staves of music with lyrics. The score includes vocal parts, a piano part, and guitar chords indicated by diagrams above the staves. The lyrics are:

Heav-en Can Wait,

and a band of angels, wrapped up in my heart,

will take me through the lone-ly night.

Chords shown above the staves include: G, C, G, G (E bass), Em7, C, G, Em, D.

# 9:JAS

5

A7  
(C bass)

D

through the cold of the day.

G  
oo

C  
oo

And I know, I know Heav-en Can Wait,

Em7  
ooo

C  
oo

G  
ooo

and all the gods come down here just to sing for me.

C  
oo

Em  
ooo

D

And the mel-o dy's gon-na make me fly,

C  
oo

A7  
(C bass)

D

with-out pain, with-out fear.

C  

 Give me all of your  
 dreams and

G (B bass)  


Bm (D bass)  

 let me go a - long on your way.

C  

 Give me all of your

G (B bass)  

 pray - ers to sing, — and I'll

Bm (D bass)  

 turn the night in - to the sky - light of day.

F  

 I've got a taste of

C (E bass)  

 par - a - dise, — I'm

Eb  

 nev - er gon - na

Bb  

 let it — slip a - way.

F  


C  
 (E bass)

E♭

I got a taste of par - a - dise, — it's all I real - ly

B♭

D

need to make me stay just like a child — a -

G

C

Em7

gain. Heav - en Can Wait, and all I got is

C

G

C

time un - til the end of time. —

Em

D

C

I won't look back, I won't look back, Let the

A7  
 (C<sup>#</sup> bass)

D  
 o

Bm  
 (D bass)

al tar \_\_\_\_\_

shine.

C

G  
 (B bass)  
 ooo

Bm  
 (D bass)

And I know\_\_ that I've been\_\_  
 re - leased,\_\_ but I

don't know\_\_ to where.

C

G  
 (B bass)  
 ooo

No - bod - y's gon - na tell\_\_  
 me now,\_\_ and I

Bm  
 (D bass)

F

don't real - ly care,\_\_  
 no, no, no. I got a taste of par -

C  
 (E bass)

E<sup>b</sup>

B<sup>b</sup>

a - dise,\_\_ that's all\_\_ I real - ly  
 need\_\_ to make\_\_ me

F

stay. I got a taste of par-

C (E bass) Eb Bb

a - dise, — if I had it an - y soon- er, you know, — you know I

D G

nev - er would have run a - way from my home. Heav - en Can Wait. ritard. a tempo

C Em7 C

and all I got is time un - til — the

G C Em

end of time. — I won't look back,

D  C  A7  
 (C# bass) 

I won't look back, — Let the al - tar —

D  G 

8 shine. — Heav - en Can Wait,

C  Em  C 

Heav - en Can Wait. —

G  C  Em 

I won't look back,

D  C 

I won't look back. — Let the

A7  
(C<sup>#</sup> bass)

G  
(D bass)

Em

al tar

shine.

*poco a poco ritard.*

Am

D11

D7

Slower (a tempo)

Let the al tar

shine.

*Slower (a tempo)*

C

G

C

D7

G

C

D7

G

ritard. e dim.

p

*ritard. e dim.*

*p*

# ALL REVVED UP WITH NO PLACE TO GO

35

9:JAS

Words and Music by  
JIM STEINMAN

Moderately, with a beat

Moderately, with a beat

**Chords:** A, G, F#m, E11, E7, A, G, A, E

**Lyrics:**

1. (In the) I was noth - ing but a lone - ly boy,  
mid - dle of a steam - y night

— look - ing for some - thing new.  
— I'm toss - ing in my sleep.

And you were  
And in the

noth - ing but a lone - ly girl,  
mid - dle of a red - eyed dream

but you were some - thing,  
I see you com - ing,

some - thing like a dream - come  
com - ing on to give it to

true. I was a var - si - ty tack - le and a hell of a block. When I  
 me. Well, I was out on the prowl, down by the edge of the track, and like a

played my guit - ar, I made the can - yons rock. But... ev - ery Sat - ur - day night,  
 son of a jack - al, I'm a lead - er of the pack. But...

I felt the fe - ver grow. Do you know what it's like?

All Revved Up With No Place To Go. Do you know what it's like?

All Revved Up With No Place To Go.

G  F#m  E11 
  
 In the

2. A  Bm  Cm  A7  D 
  
 Oh, ba - by, I'm a hunt - er in the

A  D  A 
  
 dark of the for - est, I've been stalk - ing you and track - ing you down. Cruis -

D  A  E  C  G  C 
  
 - ing up and down the main drag all night long. V V V V

G  C  G  C  D 
  
 We could be stand - ing at the top of the world, in - stead of

D o A o C ooo G ooo C o  
 sink-ing fur-ther down in the mud. You and me, — 'round

G ooo C ooo G ooo C ooo E11 E ooo E11 E ooo E11 E ooo  
 — a - bout mid - night, You and me, — 'round a - bout mid - night,

E11 E ooo E11 E ooo E11 E ooo E ooo  
 Some - one's got to draw first, draw — first, Some - one's got to draw first

G ooo D o  
 blood. Some - one's got to draw first blood. Ooh,

A o D o A o  
 — I got to draw first blood. Ooh, — I got to draw first

D   
 C   
 G   
 C G C   
  
 blood.

A   
 G   
 E   
 D.S. (2nd lyric)  
 al Coda   
 Well, I was

Coda A   
 (A base) D   
 E   
 All Revved Up With No Place To Go.

cresc.

Brightly A   
 G D A   
 G D   
 Well, I was

f

A   
 G D A   
 nothing but a lone- ly All A- mer- i- can boy, —

look- ing out for some- thing to do.

A                    G                    D                    A                    G                    D  
  
 And you were noth - ing but a lone - ly All A - mer - i - can girl, but you were

E                    A                    D  
  
 some - thing like a dream - come true. I was a var - si - ty tack - le, and a

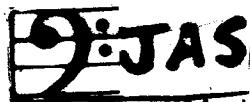
E  
  
 hell of a block, and when I played my guit - ar, I made the can - yon rock, But ev - ery

A                    D                    E                    A  
  
 Sat - ur - day night I felt the fe - ver grow. All Revved Up With No

Fade  
 A  
  
 Place To Go. All Revved Up With No Place To Go.

D  
  
 E11

# TWO OUT OF THREE AIN'T BAD



Moderately slow, with a beat

Words and Music by  
JIM STEINMAN

Dmaj7/E

E



C#m/G#

D/F#



Ba - by, we can talk all - night - but that ain't get - ting us no - where.

I've told you eve - ry thing I pos - si - bly can,- there's noth-ing left in - side - of here. And

may - be you can cry all - night, - but that - ll nev - er change the way - that I feel.

## JAS

A/G<sup>#</sup>

F#m

D/E

E

The snow is real - ly pil - ing up out - side, I wish you would-n't make me leave here.

D

E

A.

Bm

A/C<sup>#</sup>

D

E

A.

Bm A/C<sup>#</sup>

I poured it on and I poured it out,

I tried to show you just how much I care..

D

E

A.

F#m

G

I'm tired of words and I'm too hoarse to shout,.. but you've been cold to me so long., I'm cry-ing

D

E

D/E

E

D/E

E

i - ci - cles in - stead of tears..

And all I can do is keep on tell - ing you, I

A. C#m/G# F#m D. E. C#m F#m  
 want you, I need you, but there ain't no way I'm ev - er gon - na love - you, Now,  
 Bm D. Fdim F#m Bm  
 don't be sad, - (don't be sad) 'cause Two Out Of Three Ain't Bad. Now don't be  
 D. Fdim To next strain A. Fine A.  
 sad, 'cause Two Out Of Three Ain't Bad. Ba - by, we can talk all  
 A/C# D E A. A.  
 night, poco a poco ritard. but that ain't get - ting us no - where. You'll  
 D E A. Bm A/C# D E A. Bm A/C#  
 nev - er find your gold - on a sand - y beach. You'll nev - er drill for oil - on a cit - y street. I know you're

D E A D/A A G  
 look-ing for a ru-by in a moun-tain of rocks, But there ain't no Coupe de Ville hid - ing at the bot-tom of a

E C#m  
 crack-er jack box. I can't lie, I can't tell you that I'm

D C#m  
 some-thing I'm not, no mat-ter how I try. I'll nev-er be a - ble to give you some-thing,

D E A A/C#  
 some-thing that I just have-n't got. There's on-ly one girl that I will ev-er love, and that was

D E7sus A A/G# F#m  
 so man-y years a - go. And though I know I'll nev-er get her out of my heart, she nev-er



## PARADISE BY THE DASHBOARD LIGHT



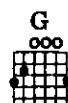
Words and Music by  
JIM STEINMAN

Moderately bright, with a  $\frac{5}{4}$  feel

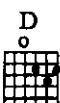
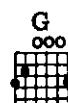
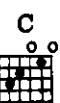
**D**

*mf*

Boy: I re - mem-ber ev- ery lit- tle thing -



— as if it hap-pened on-ly yes - ter - day, —



Park - ing by the lake and there was not an - oth - er car in sight. —

And I nev - er had a girl look - ing an - y bet - ter than

G  
 you did, — And all the kids at school, — they were

G A D  
 wish-ing they were me that night. — And now our

Bb F C D  
 bod-ies are oh, — so close and tight. — It nev-er

Bb F C D  
 felt so good, — it nev-er felt so right. — And we're glow-

G (D bass) D A (D bass) D G (D bass) G (D bass) D  
 ing like the met-al on the edge of a knife, — glow-ing like the met-al on the

A (D bass) D G  
 edge of a knife.. C' - mon — Hold on tight! Well, c' - mon! — Hold on tight!

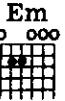
F A  
 — 'Though it's

Moderately slow (♩ = ♩)  
 G A D A G  
 cold and lone - ly in the deep dark night, — I can

f

D Bm G Em D  
 see Par - a - dise — By The Dash - board — Light.

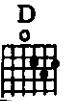
Moderately bright (♩ = ♩ as before), with a  $\frac{3}{4}$  feel  
 G A D A G  
 Girl: Ain't no doubt a - bout it, we were dou - bly blessed,

Em  D 

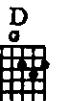
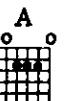
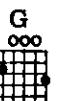
'Cause we were bare - ly sev - en - teen and we were bare - ly dressed...

G  A 

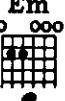
Boy & Girl: Ain't no doubt a - bout

D  G  A  D 

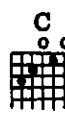
— it. Ba - by, got - ta go and shout it.

G  A  D  A  G 

Ain't no doubt a - bout it, we were dou - bly blessed...

Em 

Boy: 'Cause we were bare - ly sev - en - teen and we were bare - ly dressed...



F#  G  E 
 up your eyes, — I got a big sur - prise, — it 'll feel al - right, — well, I

A  D 
 wan - na make your mo - tor run. And now our

Bb  F  C  D 
 bod - ies are oh, — so close and tight. — It nev - er

Bb  F  C  D 
 felt so good, — it nev - er felt so right. — And we're glow -

(D bass)  D  (D bass)  D  (D bass)  D 
 - ing like the met - al on the edge of a knife, — glow - ing like the met - al on the

(D bass)     
  
 edge of a knife... C' - mon! — Hold on tight! Well, c' - mon! — Hold on tight. —

F 
  
 'Though it's

Moderately slow (♩ = ♪)
     
  
 cold and lone - ly in the deep dark night. I can

f   
  
 see Par - a - dise By — The Dash - board Light. — 'Though it's

Em     
  
 cold and lone - ly in the deep dark — night, — (in the deep dark —

G  D  A  D 
  
 night) Par - a - dise By — The Dash - board Light

decresc.

Moderately bright (♩ = ♪), with a ♪. feel

G  A  D  G  A 
  
 You got to do what you can, and let Moth - er Na - ture do the rest.

f

D  G  A  D  A  G 
  
 — There ain't no doubt a - bout it, we were dou - bly blessed, —

Em 
  
 'Cause we were bare - ly sev - en - teen and we were bare - ly...We're

Somewhat slower, with a beat

A  Bm  A  G  A  G  A 
  
 gon - na go all — the way to - night, we're gon - na go all the way and to - night's the night. We're

gon - na go all — the way to - night, we're gon - na go all the way and to - night's the night.

mf

*Repeat as necessary*

Em

## BASEBALL PLAY-BY-PLAY ON THE CAR RADIO

O.K., here we go, we got a real pressure cooker going here, two down, nobody on, no score, bottom of the ninth, there's the wind-up, and there it is, a line shot up the middle, look at him go. This boy can really fly!

*He's rounding first and really turning it on now, he's not letting up at all, he's gonna try for second; the ball is bobbled out in center, and here comes the throw, and what a throw! He's gonna slide in head first, here he comes, he's out! No, wait safe,—safe at second base, this kid really makes things happen out there.*

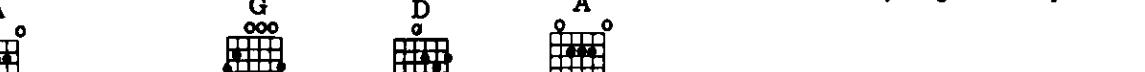
*Batter steps up to the plate, here's the pitch—he's going, and what a jump he's got, he's trying for third, here's the throw, it's in the dirt, —safe at third! Holy cow, stolen base!*

*He's taking a pretty big lead out there, almost daring him to try and pick him off. The pitcher glances over, winds up, and it's bunted, bunted down the third base line, the suicide squeeze is on! Here he comes, squeeze play, it's gonna be close, here's the throw, here's the play at the plate, holy cow, I think he's gonna make it!*

**Freely**

**A** **G** **D** **A**

Moderately bright (a tempo) with a  feel



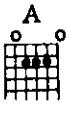
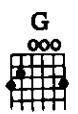
Girl: Stop right there! I got to know right now! Be - fore we



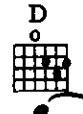
go an - y fur - ther, do you love \_ me? Will you love me for ev - er, do you



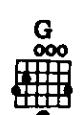
need \_ me? Will you nev - er leave \_ me? Will you make me so hap - py for the



rest of my life? — Will you take me a - way — and will you make me your wife? — Do you



love \_ me? Will you love me for - ev - er? Do you need \_ me? Will you



nev - er leave \_ me? Will you make me so hap - py for the rest of my life? — Will you

A



take me a - way — and will you make me your wife? — I got - ta know right now,

Bass line: eighth-note pattern

A



be - fore we go an - y fur - ther, do you love me? Will you

Bass line: eighth-note pattern

D



No chord

love me for - ev - er? *mp*

Boy: Let me

Bass line: eighth-note pattern

G



sleep on it. *mf*

Ba - by, ba - by, let me sleep on it.

Bass line: eighth-note pattern

C



Let me sleep on it, — and I'll give you an an - swer in the

G



Bass line: eighth-note pattern

D   
 morn - ing.

3

Let me sleep on it.

G   
 Ba - by, ba - by, let me sleep on it.

Let me sleep on it. I'll

D   
 give you an an - swer in the morn

C   
 ing.

G   
 Girl: I got - ta know right now! Do you love me? Will you

poco a poco cresc.

f

D   
 love me for - ev - er? Do you need me? Will you

never leave - me? Will you

C  G  A 

make me so hap - py for the rest of my life? Will you take me a - way and will you

make me your wife? I got - ta know right now! Be - fore we

A  G  D 

go an - y fur - ther, do you love me? Will you love me for - ev - er?

No chord

Aomit3 

mp (Spoken): What's it gonna be, boy? Come on! I can wait all night!

No chord

What's it gonna be, boy... yes or no? What's it gonna be, boy? Yes...

G  
ooo

or...

no? *Boy (sung): Let me sleep on it.*

*mf*

Ba - by, ba - by, let me sleep on it.

D  
o

Ba - by, ba - by, let me sleep on it.

Let me

C  
o

G  
ooo

D  
o

sleep on it.

I'll give you an an - swer in the morn - ing.

*Girl: I got - ta*

G  
ooo

*Boy obbligato:*

Let me sleep on it.

Ba - by, ba - by, let me

know right now!

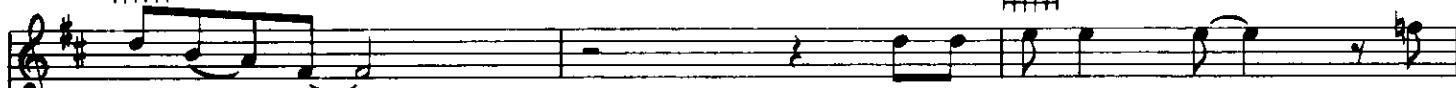
Do you love me?

Will you love me for ev - er?

Do you

D

C



sleep on it. Let me sleep on it. I'll

need me? Will you never leave me? Will you make me so happy for the

give you an answer in the morning, the morning, I'll tell you in the morning.

rest of my life? Will you take me away, will you make me your wife? I got ta

know right now. Be - fore we go an - y fur - ther, do you

love me? Will you love me for ev - er?

*poco a poco cresc.*

Boy: Let me

**E<sub>b</sub>**

sleep on it! *Girl: Will you love me for - ev - er? Boy: Let me*

**E**

sleep on it. *Girl: Will you love me for - ev - er? Boy: I could - n't*

**F**

take it an - y long - er, *Lord, I was crazed, and when the*

**C**

feel - ing came up - on me like a *ti - dal wave, I start - ed*

**F**

**C**

swear - ing to my God and on my moth - er's grave *that I would*

**G**

love you till the end of time, I swore that I would

love you till the end of time!

So now I'm pray-ing for the end of time to

hur-ry up and ar-ive. 'Cause

if I got - ta spend an - oth - er min - ute with you, I don't

G  

 think that I can real - ly sur - vive. I'll nev - er

F  

 break my prom - ise or for - get my vow, But

C  

 God on - ly knows what I can do right now. I'm

C  


 pray - ing for the end of time, it's all that I can do.

Am  

 — (Do, — do.) —

C  


 Pray - ing for the end of time,





# FOR CRYING OUT LOUD

Words and Music by  
JIM STEINMAN

Moderately



Gm



F7sus4



F7



Moderately



Bb  
(A bass)



and I nev - er knew  
and I nev - er knew

how far down I was fall  
how en - slaved I was kneel

ing be - fore I reached  
ing in the chains







Oh, I know you be - long in -



side my ach - ing heart, and can't you see my



fad - ed Le - vis

burst - ing a - part.

Slightly faster

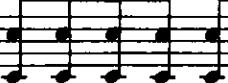


And don't you hear me cry - ing, "Oh, babe, don't



And don't you hear me

scream - ing,



F

"How was I to know?" *poco a poco cresc.*

B<sub>b</sub> E<sub>b</sub> (B<sub>b</sub> bass) F (B<sub>b</sub> bass)

I'm in the mid - dle of no where, near the end of the line,

B<sub>b</sub> E<sub>b</sub> (B<sub>b</sub> bass)

— But there's a bor - der to some where wait - ing,

F (B<sub>b</sub> bass) B<sub>b</sub>

and there's a tank - ful of time. Oh, give me just an -

E<sub>b</sub> F (B<sub>b</sub> bass) B<sub>b</sub>

oth - er mo - ment to see the light of the day,

E♭



F



and take me to an - oth er land where I don't have to

B♭



F (A bass)



Gm



F



stay.

And I'm gon na need some - bod - y to make

E♭



B♭



(A bass)



Gm



me feel like you do.

And I will re - ceive

F



E♭



some - bod - y with

o - pen arms,

o - pen eyes,

Cm7



Fsus4



O - pen up the sky and let the plan - et that I love shine

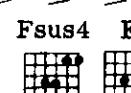
through

F Gm F  
 For Cry - ing Out Loud, you know I  
 Bb Eb > Bb > Eb (Bb bass) Bb (A bass) Gm  
 love — you. For Cry - ing Out Loud.  
 To Coda  
 F Bb Eb Bb (Bb bass) F (A bass) o  
 you know I love — you.  
 Gm F Eb Eb (D bass) o  
 For Cry - ing Out Loud you know I love — you!  
 Instrumental Solo  
 Cm F7sus4 F  
 poco a poco ritard. D.S. al Coda

8  
Coda

Oh, For Cry-ing Out Loud,— you know I love you.—

Very slowly



rall.

For Cry-ing Out Loud, you know I

love you...

For

ritard. e dim.

&gt; Moderately slow



Cm

tak-ing in the rain when I'm feel-ing so dry, For giv-ing me the an-swers when I'm  
com-ing to my room when you know I'm a lone, For find-ing me a high-way, forask-ing you why,  
driv-ing me home,And my, oh my,  
And you gotta know,for that I  
thank you,  
serve you.For tak-ing in the sun when I'm feel-ing so cold,  
For pull-ing me a-way when I'm start-ing to fall, For

Cm

E<sub>b</sub>giv - ing me a child when my  
rev - iving me up — when I'mbod - y is old, —  
start - ing to staff, —And don't you  
And all in

F

B<sub>b</sub>1.  
Fknow, all,  
for for thatI  
need you.  
want you.

For

2.

E<sub>b</sub>  
(B<sub>b</sub> bass)B<sub>b</sub>

For tak - ing and for giv - ing and for play - ing the game, — For

Cm

E<sub>b</sub>

pray - ing for my fu - ture in the days that re - main.

Oh,

Lord, — for that I

hold you.

Ah, but most of all,

F

B<sub>b</sub>

Dm

(A bass)  
oo

Gm F B<sub>b</sub>  
 For Cry . . ing Out Loud, for that I love you.

Dm Gm F  
 Ah, but most of all, For Cry ing Out Loud, for that I

f B<sub>b</sub> Dm Gm  
 love you. Ah, but most of all, For Cry ing Out Loud,

F B<sub>b</sub> Dm Freely Gm  
 for that I love you. *mf* *rall.* When you're cry ing out *ff*

F E<sub>b</sub> B<sub>b</sub>  
 loud, you know I love *ritard.* you.

# FOR CRYING OUT LOUD

Words and Music by  
JIM STEINMAN

I was lost till you were found  
But I never knew how far down  
I was falling  
Before I reached the bottom

I was cold and you were fire  
And I never knew how the pyre  
Could be burning  
On the edge of the ice field

And now the chilly California wind  
Is blowing down our bodies again  
And we're sinking deeper and deeper in the  
chilly California sand  
Oh I know you belong inside my aching heart  
And can't you see my faded Levis bursting apart  
And don't you hear me crying:  
"Oh Babe, don't go"  
And don't you hear me screaming:  
"How was I to know?"

I'm in the middle of nowhere  
Near the end of the line  
But there's a border to somewhere waiting  
And there's a tankful of time  
Oh give me just another moment to see the light of the day  
And take me to another land where I don't have to stay  
And I'm gonna need somebody to make me feel like you do  
And I will receive somebody with open arms, open eyes,  
Open up the sky and let the planet that I love shine through

For crying out loud  
You know I love you  
For crying out loud  
You know I love you  
For crying out loud  
You know I love you

I was damned and you were saved  
And I never knew how enslaved  
I was kneeling  
In the chains of my master

I could laugh but you could cry  
And I never knew just how high  
I was flying  
Ah, with you right above me

And now the chilly California wind  
Is blowing down our bodies again  
And we're sinking deeper and deeper in the  
chilly California sand  
Oh I know you belong inside my aching heart  
And can't you see my faded Levis bursting apart  
And don't you hear me crying:  
"Oh Babe, don't go"  
And don't you hear me screaming:  
"How was I to know?"

I'm in the middle of nowhere  
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And take me to another land where I don't have to stay  
And I'm gonna need somebody to make me feel like you do  
And I will receive somebody with open arms, open eyes,  
Open up the sky and let the planet that I love shine through

For crying out loud  
You know I love you  
For crying out loud  
You know I love you  
For crying out loud  
You know I love you

For taking in the rain when I'm feeling so dry  
For giving me the answers when I'm asking you why  
My oh my  
For that I thank you

For taking in the sun when I'm feeling so cold  
For giving me a child when my body is old  
Don't you know  
For that I need you

For coming to my room when you know I'm alone  
For finding me a highway and for driving me home  
You got to know  
For that I serve you

For pulling me away when I'm starting to fall  
For revving me up when I'm starting to stall  
And all in all  
For that I want you

For taking and for giving and for playing the game  
For praying for my future in the days that remain  
Oh Lord  
For that I hold you

Ah, but most of all  
For crying out loud  
For that I love you  
Ah, but most of all  
For crying out loud  
For that I love you  
Ah, but most of all  
For crying out loud  
For that I love you

When you're crying out loud  
You know I love you